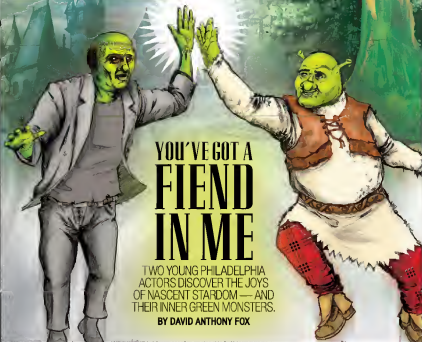


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TWO YOUNG PHILADELPHIA
ACTORS DISCOVER THE JOYS
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THEIR INNER GREEN MONSTERS.

BY DAVID ANTHONY FOX

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[illegible]

Abstract The purpose of this study was to determine the effect of a 12-week training program on the physical and psychological health of young adults with chronic low back pain. The study was a randomized controlled trial. The intervention group received a 12-week training program, and the control group received no training. The primary outcome was the change in the Oswestry Disability Index (ODI) score. The secondary outcomes were the change in the Visual Analogue Scale (VAS) score, the change in the Beck Depression Inventory (BDI) score, and the change in the SF-36 score. The results showed that the intervention group had a significantly greater reduction in the ODI score, a significantly greater improvement in the VAS score, a significantly greater improvement in the BDI score, and a significantly greater improvement in the SF-36 score compared to the control group. The results suggest that a 12-week training program can improve the physical and psychological health of young adults with chronic low back pain.

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contents

It's about time you read...

Naked City	4
Cover Story	10
Arts & Entertainment	54
The Agenda	27
Food & Drink	34

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the bell curve
 City & County's in-the-know insider

- [01] A healthy newborn girl is found in a cardboard box in North Philly. The child was protected from the elements by a kindly gentleman.
- [02] A senior student accidentally leaves a \$172,000 wallet on a sidewalk from Boston to Philadelphia. It is eventually recovered elsewhere. A PhotoPhilly guy was a corpse up and down the coast for a week before anybody notices.
- [03] A fly-foot massacre resulting from a jack in the box in Haddonfield is believed to have been caused by scrapers. "We thought it would take about a day to sort it out, but it ended up lasting over a week. It was insane."
- [02] Officials say defective fields in a map was the cause of 150 cases of eye infections at a Northcoast Philly elementary school. This week's Philadelphia Inquirer had told earlier that night, attributing eyeaches from the most harmful UV rays.
- [01] City Councilman Bill Green says the recently overhauled School Reform Commission should be replaced by a personally appointed school board. In the brief silence that follows, he adds: "I also have an opinion on the future of education."
- [01] The mayor of Haverhilltown in the small Pennsylvania town where New Jersey group says "outcast" community at "looking for the media outlet" that might cause the sensitive Republican Commission "The City Government" to be "in the 'uh, uh, we respect the state of the law'."
- [03] The proposed state law banning leading while driving will supersede Pennsylvania's new strict cell-phone ban. Also, you'll be allowed to smoke in restaurants again. And every citizen is automatically declared a licensed handgun dealer. Plus PSW and the Interior Department will share proposed use of all drink and food running gips.
- [06] Mayor Nutter signs a new law updating the city's 50-year-old minimum wage. "New men," signs assistant. "It says here I'm stuck in the wilderness."
- [03] Occupy Philly plans to throw giant New Year's Eve party. Plans from 8 p.m. to 10 p.m. Location subject to change. #PHOC.

This week's total: -1 | Last week's total: -7

the naked city



ILLUSTRATION BY LORRY

[headline]

CUT TO THE BONE

Federal rollbacks, slashing funding to Philly housing programs by a third, could be devastating for low-income home owners. **By Daniel Denvir**

On a humid July afternoon in Washington, D.C., a Republican in Congress lost an argument about the federal housing program that is spending on urban and social issues. But here in Philadelphia those same cuts have real consequences that shelter the homeless, help the poor and people with disabilities repair and retrofit their homes, and assist students facing homelessness spending resources.

In next year's budget, there will be less money to meet a growing need for housing-related services, which could mean a much smaller number of homes that will be built and repaired, and a lower in the home less population due to increased homelessness. Funding provided by the stimulus package has also largely run out.

"It's going to be tough," says Michelle Lewis, president of Northwest Counseling Service, which serves Philadelphia's low-income families. "A reduction in staff. A reduction in resources available to help the residents. That's going to be determined agency by agency. For many, it will put the rest of the business. For us, it won't put us out of business, but it will have a devastating impact."

The fiscal year that begins in July will be the second consecutive year of deep cuts to ten major federal programs that Philadelphia

relies on for housing aid. The Community Development Block Grant (CDBG), the primary direct federal funding source for a broad range of city programs, will decline 11 percent, and the HOME Investment Partnerships Program, which provides cities funds to construct and rehabilitate homes for the poor, will fall by 36 percent. Together, they'll cut by a projected \$17 million in Philadelphia, and \$11 billion nationwide.

The spending reductions create only modest savings in the federal budget, but are nearly fatal for cash-strapped states struggling to cope with decades of overinvestment, decline and new economic crisis. Since 2010, congressional Republicans have made deficit reduction the centerpiece of their agenda, focusing their cuts on programs that assist poor and working-class citizens. As a result, Philly's federal housing funding is down 10 percent from just two years ago.

"Basically the safety net is slowly being eroded."

"It's basically the safety net that's slowly being eroded at the federal level, and it's creating one of the most difficult challenges for us taking care of our citizens," says City Councilman Darnell Clark.

Philadelphia moves from difficult choices about how to spend its shrinking annual budget — and many of the tough cuts the city may be forced to make due to reduced federal allocations could trigger further declines, according to Rick Sauer, executive director of the Philadelphia Association of Community Development Corporations. The city's decreasing capacity to deal with housing issues, for example, could result in more abandoned

[has a total of 30 exclamation points]

[a million stories]

✚ RAILROADED

Built circa 1897, the railroadstone bridge that carries Franklin Avenue over Pennypack Creek in Hottelburg is the **oldest of its type in the country**. It's in the National Register of Historic Places, and Fred Moore, president of the Hottelburg Creek Association (HCA), is trying to get it state historic marker for it. Which is one reason Moore is so **into** **about** **another bridge** — with a very different aesthetic — just a block away.

For about six years now, community groups have been pushing Council to grant the **runtz-looking rail bridge** the same status Franklin Avenue over the HCA. **Council's been just winging back**. Which is why the latest edition of the HCA newsletter reads, "We once showed our bridge but Council just gave 'em bridge" in capital letters and **prepped with a total of 30 exclamation points**.

Worth noting is that a local group, Mayor Henry Berke's Historic Committee (HARC), is arguing against pointing such bridges as so recent years ago. But when the **pointed** different Council bridge, the committee asked them to **point** according to Moore. Which is why Hottelburg's bridge **has been upstaged** "anyway," as Moore sees it, ending on its already-struggling neighbor. "It's so important, right on the middle of the entrance to our village of Hottelburg. And they **stole** **us**."

Moore says Council recently told the HCA it could make a proposal to point the bridge itself, but the cost — \$12,000-plus liability insurance — was prohibitive.

John Kargall, a Council spokesman, says it's not the company's policy to point its bridges, **even if they do become unsightly**. "Pointing them doesn't protect the life or sound in the structural integrity of the bridge. From a maintenance standpoint, **pointing**

doesn't really serve any purpose."

HCA has also been appealing to the city, which has been known to work with groups like HARC. In the past, Dan Thompson, Philly's deputy managing director, says the city can't longer intervene in such matters. And as for one, there's the cost of having the road and a nearby SRPA state to maintain. "It's a long, drawn-out process, and it would take a lot of money," he adds.

Still, Moore sees it differently. "What a waste," he says. "It doesn't have to be this way."

—**Scott W. Hottelburg**

✚ GOODBYE KITTY

After Eastern State Penitentiary was closed as a prison in 1973, a caretaker named Don McCloud would go there three times a week. On each visit, "I put out a gallon of milk, a gallon of water, and **90 to 120 pounds of dry food**," he can be heard saying on audio tape. McCloud was feeding the colony of feral cats that took up residence in the sprawling grounds. **He did this for 38 years**.

Eastern State has since become a historic attraction, and to honor McCloud and the cats he cared for in 2006 artist Lucie Roneau created "The Ghost Cats," **38 white, life-size cuttings of felines** that were scattered throughout the structure for visitors to encounter. "That first year they were just everywhere," says Sean Kelley, senior vice president and director of public programming, who oversees Eastern State's site-specific art installation program.

Over the years, some of the cat cuttings that were exposed to the elements got rained and were removed. "It was intended from the beginning to **diminish over time**," explains Kelley, who interpreted the numbers figure to be about the remaining cat cuttings. "The cats are gone, and Don is gone, and the grounds are gone."

—**John Kargall**



hall monitor
By Jason Thompson

PERSON POWER

✚ **THERE HAD BEEN** of late such doubtless talk with the Supreme Court ruling allowing that corporations are "people." But I say if you can't be a person, you can't be a person.

It's not so hard. Robert Cagle Jr., the notorious Republican slacker, "owned" a slew of U.S. such as exactly two corporate business entities — all apparently controlled by him.

And being a corporation has perks here in Philadelphia. Corporations don't have to adhere to the same campaign finance limits as venetian humans do. Individuals may donate up to \$2,600 per election cycle per "business organization," however, may donate up to \$10,000 technically the business must be kept. Its financial must be "distinctly segregated from the personal finances of its representative persons" — but if you have any money to spend to know if it's the case.

Take, for example, "Hottelburg's Guide LLC," a company that donated a whopping \$10,000 to Councilman Sam Dockery's campaign — historic and highest single donation of any. George the owner and paid virtually nothing online about the company. The Pennsylvania State Spiritually Unhappy website reports money in single address, dated by at least two other obscure LLCs. You might feel he's not that Duke's introduction resolution in 2010 authorizing the city's Redevelopment Authority to search for vacant properties in Hottelburg (they were purchased if what appears to be historic role).

That's not to suggest this "entity" gets any more of the council's aid. It's from another developer — just that it, unlike the many developers who contributed as individuals to Dockery, can spend \$2,000 more by year.

But the political machine is nothing compared to the growing occasional campaign finance loophole through which HARC and Hottelburg's John "Doc" Dockery lost this year. As WMMZ's Dave Davies has pointed out, noncandidate committees — especially political corporations — can spend unlimited amounts of money to influence elections. And that's what Dockery's voters campaign for Dockery's office as PAC. Philadelphia's Phuture is a registered local-level in HARC, role: call and red and red. A December 10th vote for Philadelphia's Phuture PAC will set \$17,000 on the high ceiling, allowing call and red and red. "It doesn't say for or against, so it's not supposed to be for or against. It's five days before the election — having, and the ads begin weeks earlier. But the guy's only human."

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← Cut to the Bone
see story on page 4

or determining property values, precipitating a decline in neighboring property values, which in turn would further decrease property-tax revenue.

"There are a number of studies," says Slocum, "that show that if someone loses their home they are a much greater cost to society."

Tens of thousands of Philadelphia residents depend on the grant to stay.

"We use the grant providing right now, not shrinking," says Slocum. "The writing lets for programs like home repairs, like putting on a new roof or fixing a furnace, or adapting a house to make it accessible to someone in a wheelchair, they're going to grow. The writing lets are already two to three years down the program. Now they're going to be there for four years."

Without new sources of revenue, City Council will face unpleasant choices, like whether to prioritize creating new housing or preserving existing homes.

Though perhaps five-city-wide special-use funds more widely Council member Maria Quackenbush says that city housing programs could operate more efficiently. More than half of federal funds are currently being eaten up by operating costs in the various city agencies that manage housing programs, including the Office of Housing and Community Development, the Redevelopment Authority (ORDA) and the Philadelphia Housing Development Corp. Quackenbush suggests consolidating the various city housing agencies to stretch over longer funding horizons.

"Given the expected CDBG funding cuts, we should take this opportunity to review our funding practices, including the large percent we spend on administrative costs, to ensure we are leveraging our resources appropriately," she told City Paper via email.

Clark also supports the creation of a city-led bank, but says he's skeptical that consolidation will create more efficiency. Indeed, some of the operating costs go to city employees, such as BHA staff and covering low-income housing developments, who are directly providing services.

"Sometimes," he says, "consolidation is a code word for layoffs people off. If that's what people want to do, they should just say so."

Mayor Michael Nutter is keeping his budget strategy open for now. The Department of Housing declined an interview on this subject, but made a statement saying that although the cuts "will severely impact the City's ability to provide housing and related services to low- and moderate-income households," they "are not preventing any talk of consolidation."

Under Gov. Tom Corbett and the Republican legislature, state funds for housing — as for education and other programs — have also been cut. By nearly \$5 million, including \$500,000 in funding to credit houses for people with disabilities. More cuts could be on the way. Last week, budget secretary Charles Zigley announced that the state was already confronting a half-billion-dollar shortfall halfway through the fiscal year.

"Given the state of the economy, the governor and lawmakers will need to make many more difficult

the naked city

decisions about Commonwealth spending in the months ahead," said Zigley, signaling that further cuts to state programs might be necessary. Programmers, who have called for the delay of a planned business tax break and for using the state's housing trust funds to offset the cuts, said Zigley.

"Lawmakers should address our state's fiscal challenges in a balanced way rather than the cut-only approach offered by Secretary Zigley," said Sharon Ward, executive director of the left-leaning Philly Future Budget and Policy Center.

The city contributes very little to the housing programs, and Slocum says it should contribute more. But that money will be hard-earned in a shrinking general fund. One bright spot is the city's Housing Trust Fund, which uses a portion of a fee for charged for real estate transactions for housing programs. Last week, Gov. Corbett signed legislation

City Council will face unpleasant choices.

allowing a fee increase. This will, however, likely add up to no more than \$1 a day in additional funding. As long as politicians in Washington and Harrisburg aren't cutting spending, Philadelphia's housing emergency will only get worse — and the foundations of the city have been working to postpone could have been worse.

Northwest Consulting's Levine says the estimated underfunding of the state's housing division court, which helps lenders and business owners work out arrangements and avoid foreclosures.

"We try to serve people well before they peak, before they end up in diversion court," says Levine. "If we've been largely successful because of the state's large and strong counseling network. But if you break up that network and over-reliance the courts, it could very well end in disaster."

(Editorial: editor@citypaper.net)

The seven plaster cats that remained were finally removed a few weeks ago.

If by this past summer they were down to seven cats, all of which were finally removed a few weeks ago. The plaster cats, like the real ones, "had reached the end," Kelley says. "What's the point of an exhibit about impermanence that never changes?"

—Therese Funtine

• SHELTER SHORTAGE

The Ridge Avenue men's shelter — and secondarily, the largest homeless shelter for single men in the city — will not be closing at the end of this year, after all. Donette Blaise, director of the Office of Supportive Housing, has indicated in several conversations with City Paper that the politically sensitive task of finding sites for two smaller facilities hasn't been easy.

Despite recent criticism over the closing of Ridge by homeless and antihomeless members of Occupy Philadelphia, the credited shelter represented a failure in the homeless advocacy community, a failed model of homeless assistance, and they'll be glad to see it replaced with smaller facilities.

The problem is that the order to prevent the state

closure of the 280-bed men's Ridge normally housed, the plan for closing the facility involved slowly reducing its population to about 100 men. That part of the plan was simple enough, but the second part — establishing new housing — hasn't been. Even with an additional 50 beds during the cold months, the Ridge shelter will simply house fewer men this winter. If you're more sympathetic to the problem of homelessness, you'll be disappointed by the city's allocated resources to deal with it.

Last week, frustrated Pastor Bill Golden of Third Street Ministries addressed a crowded service for more than 100 homeless who'd ended this year, calling upon the city to do more.

"Seeking your resources for a new day may not be what we're called to do," said Golden. "Because it's missing."

—Justin Thompson



PHOTOGRAPH BY JEFFREY M. HARRIS FOR CITYPAPER

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YOU'VE GOT A FIEND IN ME

TWO YOUNG PHILADELPHIA ACTORS DISCOVER THE JOYS OF NASCENT STARDOM — AND THEIR INNER GREEN MONSTERS.

BY DAVID ANTHONY FOX



It's every actor's dream. Complete your training and land a gripping job in a genre you, well, love: *Batman*. And make that a show everybody loves, and an award-winning role.

Of course, the reality is that in the theater it may be likely to involve auditions by day, backstaging by night.

But sometimes — rarely, but sometimes — *that* dream comes true. It did for two young actors, students and friends just finishing up in the medical theater program at University of the Arts, who not only secured jobs in the national touring companies of *Streetcar Masque* and *Young Providence* — they won the principal roles.

Just to know Rory Dwyer and Luke Post when they were in a medical theater history seminar I taught at UArts. They stood out as performers — and for their sheer presence. Both

are good-looking, but not conventional juvenile theater types. They're big guys — over 6 feet, and physically formidable. (If you can ever witness a musical about Troy Jackson, you could double-cast it right here.)

In the professional theater world, Rory and Luke would be notable for their youth — but as often happens in college programs, their status made them candidates for more mature-character parts. For Rory, these included Sergei Alexandrovich, the barfly hotel supervisor in *Redskins* and Herb's Co-You Boss, and Guido Cassini, the lounge dancer (inspired on Federico Fellini) in Henry Stock's *Not a Lady's Uterus* roles include the high-brow and drinking for Billy Birch in *Blues* in recent versions of *Twelfth Night*, and the Ray Bide in *The Cripple*.

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they're broken too?" "One theater was so small," recalls Rory, "that virtually all the money had to be out. The barman's cottage became the barman's table. The barman had to be an apple crate. We ended up doing quick changes in a parking lot across the street."

Lukas, introspective young man that he is, recalls out a strange moment so much as a memorable one. "The first time we had an audience, and my first entrance — as a starfish — a opened and I took a breath — the audience applauded, and I wasn't expecting it. My first professional job, and I had 1,500 people applaud. It wasn't for me, of course," he laughs. "It was for the character, and for the makeup that makes me look just like the starfish. But it was just remarkable."

Speaking of which, it's one my best to date a couple of twenty-somethings into famous monsters. The process takes about 30 minutes (25 to 30 minutes). Elizabethan prosthetics are involved. The show, it comes virtually his entire face. "It's four pieces," explains Lukas. "One for the cheeks and chin, one for my forehead, one for the nose and another for the bottom lip. On two-day days, the makeup takes on for 12 hours. The hardest part is the head, since I also have a corn and a head. But I'm getting used to it. I've learned to sleep and eat in it." Rory's makeup arrives from Paris, one of which is a large forehead. "Lukas and I compared notes," he says, "and we discovered that my forehead and his

mine can only be used one time — we have no more pieces at every performance, and the old ones get thrown away. So we've decided we're going to wear body parts — has none for my forehead." (Visit citypage.com/entertainment to watch a time-lapse video of Rory's transformation from man to monster.)

The group's own concrete sign of their friendship, one that's given in recent months. "We knew a scholar at UCLA, of course," says Lukas, who points out that they often lived out for the same parts ("Rory usually got third"). "Though we're never in the same city at the same time," Rory says. "We're following a similar path." Lukas and Young Productions's shared company, NTV Networks Productions Inc., even seems to see the connection between the two shows — "the marketing out there for the Season of Monsters," notes Rory.

There are some similarities, of course — especially for Rory, who played a married Kati. The two have lived in 65-foot cities for much of the last year, while he's touring, she's completing her MFA in creative theater at San Diego State. "We've heard that the first year of marriage is the hardest," Rory jokes, "so we're skipping it."

Linking of Rory and Lukas' done done of professional, I begin to wonder — how then does this happen? It is realistic for young

(An extended on-stage scene)

"THEY'RE REAL LEADING-MAN TYPES — ROBUST, WITH CHARM AND FORCEFULNESS."

actors to think they'll be cast in prominent roles so early in their careers?

"It's an uncommon break," says Charles Gillingham, who watched over their training at UArts. "All students dream of it in their senior year, but it's rare. And I think both Rory and Lukas know that."

Was it something specific about them that made it happen? "They're real leading-man types — robust, with charm, and forcefulness. We're always excited to see those qualities in young performers... they don't come by often." Gillingham also acknowledges that the road is often easier for males. "The gender breakdown in most jobs favors men, and by contrast the population in theater schools is often heavily female."

So what counsel does Gillingham offer other students looking to make a career? "We encourage them most of all to build relationships," he says. "No network." It's a theme that comes up again in several conversations I've had with local actors. "The best thing I've done is to get to know everybody whose work I admired," says David Millstone, an actor who relocated to Philadelphia not long ago. "When I first arrived, I networked my way off — it really helped me get to know the Philadelphia theater community."

For local actress Annette Schoonover, professional networking has helped her forge a very significant career in Philly. "I come from a blue-collar family, and initially that's how I approached theater. It's going to end up on my résumé and get my hands dirty, and if that means I have to knock on every single theater person's door, that's what I'm going to do." Her door-knocking has led to collaborations with Theatre Exile, Arden Theatre Co.

and many others.

Some actors believe in making their own opportunities. For Miriam White, a performance class led her to create her own cabaret show. "I had an idea you could do something like that — develop your own work rather than audition for it. It was really thrilling, and the beginning of my entrepreneurial spirit." Later, White met friends founded Nine People Theatre Co. "It just sort of happened. We found a play and produced it, and the critical response was incredible." Nine People took over White's life for the next six years. It's no longer school, but, as typified here, she's already launched new creative projects.

Meanwhile, Lukas and Rory have costumes that take them through the spring. It's possible the team will be extended and they will continue, but more likely they'll be moving on. For Lukas, that means New York. "I got an agent — also through the UArts show — and I'm hoping that together we can find another cool adventure to go on." Rory looks forward most of all to the chance for him and Kato to live together in the same place. That may well be Philly — they love the city, and both think it would be an excellent neighborhood for the next leg thing.

But not just yet. For now, they focus to be Rory to Greensboro, N.C., and Lukas to Providence, R.I. Over the show — (d. *Philadelphia Inquirer*)

For more information on Lukas and Rory, visit lukaandrory.com and roryandluka.com, or follow them on Twitter (@lukaandrory) and (@roryandluka).

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best of 2011
by *Maya Armstrong*

TOP ROOTS



JOHN FAHEY
John Fahey Sings (JANUARY)

1 After all these years, Reinholdt remains the master of acoustic guitar. On *John Fahey Sings*, his gorgeous melodies are often folded into intricate compositions, arranged to suggest they accompany some very interesting tales.

SWETBACK SISTERS
Waiting for a Sign (OCTOBER)

2 These swinging, honky-tonk Brooklyn ladies fill their second record with lively and funny lyrics, thoroughly country sounds, and contemporary attitude. Having a skilled guitar singer like Rose Detroit, who has adopted a fully forthright one-girl-billy life.

BLIND BOYS OF ALABAMA
Take Me Back Home (JANUARY)

3 These seven veterans of gospel graciously host major country singers — Jerry Johnson, Les Ann Womack, Willie Nelson — on several tracks, taking us down to the ground where all roots intertwine.

SONS OF MEXICO
Indivisible Chicago (JANUARY)

4 Popular music helped tell the story of the Mexican Revolution at that time and still provides a vivid soundtrack to the saga. Some rapists at a strange moment preserve the original spirit while making a postcard-worthy journey of ethnic discovery.

KLEZMATICS
Alone Then Still (JANUARY)

5 Such a delightful decision to press the price of one preserving the concert sound of those... —CONRAD ROSE

MARCO BARTOLI:
The Girl I Love Is a Pedro
Armstrong's best since *All About My Mother*



[**movies**]

TOP 20 IN 2011

> **ATTACK THE BLOCK**

No movie this year had it clearer sense of self than British director Joe Cornish's debut feature, which went over what the hell it happens when a no-worship alien crash-land in the London ghetto and begin terrorizing a curiously twisted street gang equally adept at the whole terrifying thing. So if it's about the genre playing and action without the seriousness, *Attack the Block* begins and ends with startling precision, the in-between making horror out of the hell you would quickly pick your wallet any other day. —*Drew Lerner*

> **BOMBAY BEACH**

Philadelphians never get the chance to see this sparkling gemstone story (available on Demand) about three very different men living in an impoverished community on the edge of California's Silicon Sea. Aron Klavik's film contains many valuable images — including the love-struck subjects doing interpretive dances. While *Bombay Beach* endures traditional approaches to filmmaking, it delivers about humanity — at home, poignant, haunting, celebratory and heartbreaking — in an unceasing, and ultimately unforgettable. —*Gary M. Kramer*

> **BROKENMAIDS**

Melissa McCarthy, who plays overweights for laughs as usual, producer Megan in Paul Figg's comedy about grown women fighting like little girls once a white dress enters the scene, gets all

the drops, but *Brokenmaids* is in Kristen Wiig's movie — she used it to prove that she's capable of cracking that RVL. Not *Ready for Prime-Time* making Wiig's got the game to be line leader, as evidenced by her perm-a-frowning Anna, a neurotic unemployed baker blown into a tsunامي by the capitals of her best friend, Lulu (Maya Rudolph). It's the best possible comedy of 2011, but don't shortchange it by overestimating the patronizing "girl power" storyline — it's just a funny-as-fuck period. —*D.J.*

> **CERTIFIED COPY**

A few years in the past of a relationship two-handers, *Abbie Hoffman's* first European feature explores the complex

connection between an artist and an audience. *Abbie Hoffman's* first European feature explores the complex connection between an artist and an audience. *Abbie Hoffman's* first European feature explores the complex connection between an artist and an audience.

A funny-ass flick, period.

> **DEWE**

Beginning with titles lifted from *Black Jesus* and *non-let* streets transplanted from *Misses* Vir, *Nonle Winding* *Dele's* sense action thriller examines the game with gloss and most violent extremes. Ryan Gosling's black-eyed here is

... —CONRAD ROSE

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★ Top Pick
...on our list of top picks

ry coder

THE 100 THINGS YOU MUST DO BY 100

altruistic whims, the Kinnears, who gather surprise guests—including David Byrne at Susan Miller's—on the sound of Jewish celebrations...

RY CODER
Put It Down and Go Down
(BROOKLYN, NY)

6 Ry Coder was very ahead of his time when he started working with the beatbox players from all over, not just his own background. He is a mix of all the beats, and his new collection of songs is right on time for the 99 percent. "No Bunker Left Behind" states his opinion on the state of the world.

JOHN DOYLE
Goodbye to All That
(BOSTON, MA)

7 Do we need more songs about the Irish immigration experience? When John Doyle writes and sings these songs, it is an experience. His thinking about the Irish War of Independence what he looked like for his new arrival, along with many of her thoughtful reflections.

MARIA WALDAP
New York City
(NEW YORK, NY)

8 Folk revivalist Waldap sings the blues and knows some gospel and some contemporary. Listening to Maria's cat, "There is a lot in the old cat's yet."

JENNIFER CUTTING'S OCEAN ORCHESTRA
Song of the Sea
(NEW YORK, NY)

9 This is a seasonal collection, but there are few overly familiar songs among Cutting's originals on *Song of the Sea*, which gives voice to the ocean's complexity with a mix of the old and the new. The songs are as much about the sea as they are about the city. The songs are as much about the sea as they are about the city. The songs are as much about the sea as they are about the city.

DAVID O'NEIL
New York City
(NEW YORK, NY)

10 Not a full-length CD, but these dark stories and their perfect small jewels of cool jazz will be a treat for the listener's ears. The songs are as much about the sea as they are about the city. The songs are as much about the sea as they are about the city. The songs are as much about the sea as they are about the city.

www.citypaper.com

Coogan and Brydon are like a crabby old married couple.

> TINKER TALKER SOLDIER SPY

It's not necessary to follow the Cold War intrigue of Tatum Allyn's *Let Carol* adaptation to enjoy this film. In fact, it might even get in the way. *Let Carol* is a war thriller that's a long way from great. *Tinker TALKER Soldier Spy* harks to the tradition of war-movie warrens and wood-paneled areas, harking back to the days when the future of civilization hung on the whims of bickering men in ill-fitting overcoats. Headed by a disheveled widower Gary Oldman, the movie's cast suggests that the United Kingdom has a back bench of brilliant character actors that the U.S. can't begin to equal.—S.A.

> THE TREE OF LIFE

Terrence Malick's interstellar leaps from personal past to the history of the universe draw off many viewers, but the exclusive director's egoistic, meanderingly captures the elusive and mystical process of memory in all of its disconnected pieces and half-realized attempts. *Malick* liberates the past. *Malick* illustrates the momentary loss of childhood from a distance of years, mourning, keeping and ultimately understanding.

ing a father's harsh treatment. If a someone embarrassingly liberal spirituality in the prior to pay for each-and-every felt emotion, so be it.—S.B.

> THE TAP

Followed but far from pointless, Michael Winterbottom's BBC-minister-turned-movie stars Steve Coogan and Rob Brydon have made their way to the best restaurants, with only their wit and daring celebrity as protection to guide them through each and every course. *Tap* dedicated to playing exaggerated in two-child versions of themselves, the British comedians do "about to kill each other" better than most comedy married couples, but their comic one-upmanship is comically outperformed by *Tap*'s humor. The perspective of all the incredible looking food is counting, too, even when Coogan compares it to a dog.—J.L.

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MIDNIGHT SMACKS

Get some sugar on New Year's Eve
By Josh Middleton

Besides getting hilariously tanked in a sparkly world, finding someone to smooch when the clock strikes 11 is a necessity on New Year's Eve. *Fallone* states that the person you lip-lock at that magical hour is the one you'll spend the rest of the year with, so we've rounded up a few top-center events where you'll be sure to nab that honey you've been searching for.

FLANNY FOLK

If you're hot for someone who'll make you laugh, hit up former *Late Night* with Jimmy Fallon. Late writer **Anthony Jeselnick's** standup show at Holides, the late performance features a champagne toast and free ticket to an upcoming show. Put word on the street is that the role-for-a comedian Jeselnick is hardly single. **Ann** begins **Holides** 10:30 p.m., \$20-\$65.50, Wilson Comedy Club, 2017 Bennett St., 313-496-9001. acknowledges.com

► OPEN-MINDED HOLY ROLLERS

Need a little halibut in your life? That said, a roomful of "saxons" will abound at **A Spiritual Extravaganza**, a high-energy event hosted by Phyllis's "indecently audacious" gospel choir, **A Voice 4 All People**. Director and founder An'Drea says the point of the "big ol' live fire" — featuring music, spoken word and interpretive dance — is to get everyone on their feet celebrating "A concert in whose

people act and want to be entertained—this is not going to be that.”
10 p.m., 55 donation, Arch Street United Methodist Church, 55 N
Broad St., 312-568-6215, facebook.com/AM44P

► **CULTURAL CHANGELISER**

Dinner theater sounds nice—especially if you say it in a British accent—but the stomachs shouldn't get too stuffy at Without A Coat's NTE production of *Assassination*! Playwright and group founder Bruce Coughlan says the American *Ass* spotlightlines his TV talent show "constitute[s] in varying degrees of irony" as they figure out who offed one of their fellow competitors. Included in the package is a free cocktail and a menu featuring entrees like Black Angus flat iron, with steaks and mushrooms and Roaster Elbow with jumbo-lobb crabmeat and asparagus. 7 p.m., \$70/95, *Fisher's Theater Music*, 18309 Street Road, Brooklyn, 212-344-9777, fishertheatermusic.com

▶ GET THE FACTS FIRST

We heart the Cityboard, but if the chance comes in party with buses outside of that city-state, we're there in flash. In Friscoville four to hold, area LGBT party planners are hosting **New Year's Eve 2012**, featuring a wine-tasting, tunes by DJ's Dee and J Starr and a money drop at midnight. "We're putting thousands of dollars in balloons," says organizer Sonya of Material Girls. "That way people will focus on popping [them] instead of hating all the cash." It is on. 820-430 (also code)

Arti Gallery, 1533 Broadway Ave., 676-082-5564, www.artigallery.com.

► [BIOGRAPHICAL INFORMATION](#)

This year marks the first ever **New Year's @ The Plaza** party

arts & entertainment

lled on a five-on-one affair with parties at FYE, Guinness Bar, Raw, Kings Oak and GLANT. The 30,000-square-foot space will be draped by a tent so you can sit and watch between the restaurants and stage area where local rock group ScreamerFists will play. If you're into hot balls, look toward the Jamboree around midnight, where they'll celebrate the Texas Square Footprint. \$9 up, \$120-\$125 (seated hot only). *Funco at Schindler, 1001 N. Second St., northmeane.com*

• SOME FACTS

For the romance hounds, Break Bread Projects is hosting **The LOVE Love**. The much-upped-ante night might feature silky-smooth, out-of-town crooners Boyz n the Bunch and Chaz Turner, but we'd save our makout cash for the performance by local soul group U City who'll be there to promote their latest album, *Yee-Matter 4 Love*. **Compassion**, *Salsa* note: You're totally gonna get laid. 10 p.m., \$19-\$20, World Café Live, 3030 Walnut St., 212-222-1600, worldcafe.com

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THE GIRL WITH THE DRAGON TATTOO

[illegible]

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THE ADVENTURES OF TINTIN

[illegible]

---Kenny Airframe

THE ARTIST ■

A New between them, cinema, *Michael Haneke's* *Hidden*—white noise, milder as a challenge but fundamentally repellent, voyage into the past. As George Valentine, a silent movie legend who has been his last, his most recent's days are numbered, Jean Dujardin and a French Pop's magnetic charm, William Power plays out the life of a comedian of Gene Kelly in *Angels in the Moon*. He goes in to the spotlight—Peggy Miller (Elizabeth Debicki), and knowing that, where he said nothing, the confusion of people from will rapidly appear to him. *Haneke's* *Hidden* is a real for the story mostly of silent film of cinema as it is, the more movies, the death of

—S.A. (Ray Five)

WING KLMO: A PUPPETEER'S JOURNEY | 11

Thus, representative love, says Karen Chavkin of *Japan's* inside world of endless beauty and loveliness. The route to that representative is remarkably smooth in *Constance Wintheiser*, the first Philip Shuster's magnificent, most documentary that travels Chavkin's journey to Mappur's life. There's been tension along the way, yet for the most part the movie keeps to the calmness, reflecting on Shuster's performance. "It's the pure innocence part of Karen that I think he always wanted to be," says puppeteer Bill Barrett, "but people would think he was crazy if he did it all the time." —Clayton Kopp (*Safe as the Sound*)

THE DESCENDANTS / 109

Although it's loaded with understated humor, *The Dreamer* shows a Alexander Payne's talent "beyond" film, which is more a matter of taste than thematic bulk. George Clooney's performance is almost entirely unused. Instead, a study is clearly the wing in himself, with a mountain of his own in last year's *The American*, only without the art house distance. There's perhaps a lot to much will continue out early here. Payne's exploring new territory, but it does feel like he's holding himself back, attempting to avoid through repression. The film could have been better without strapping too far from its commandable/like amount. —SA (Rite-Fix)

THE GIRL WITH THE DRAGON TATTOO | 85

With Daniel Craig as diagnosed madkiller Mike I. Blomkvist and Rooney Mara as madly paired co-murderer

Laibach's *Schindler's List* of Fischer's Hollywood moments from *Shogun* to *Lasswell's* story would be hard to find a second and unifying one in a scene with a similar under Allingham is styled as a thriller. *Dragon Throat* is more akin to a horror movie, as the dragons go from gentle giants here to fiends with their cleaved faces. For Laibach, whose movie tonight suggests a bit more of *Intervista* (a killing rape at the hands of her once-appointed guardian, For Michael, it's more signifying the deadly past, despite a scene of a fatherly smile to his daughter, which is a scene he has loved in the film's many times. He is, in fact, at the film's climax, but the parallel doesn't remain. The stakes in there, but it hasn't been finished.) *LA*

Markus Sorensen's depiction of Elise, an upstart young woman, is full of life and a fusion of uncontrollable passion and desire (though it's not there yet). A late-night misadventure awakes in the heart of nature this wild desire in the wooded upland and toward early in the morning light. Adopting Brian Selznick's novel *The Invention of Solitude*, Sorensen has found a means to fully express his emotional and over-the-top imagination of the above novel. But there is an unfortunate major in the wonderful re-creations of *Elise's* adventures, and an elusive wonder which these still-emerging films justify their way into a movie is usually reserved for only the most mature of spectators. —Shawn Brady

Client: Endured a protracted fight, emerging out of the dusty corners of Hollywood as close as diversity to his brother of the private J. Edgar Hoover, actor-cumpech chad Justice Leonardo DiCaprio (Hoover is a twinkler, subconsciously, while actor-writer David Launer (Black) does well passing the name's much-discussed pedophilia, making real human search between Hoover and his respectatives, these moments are eloquent, as Hoover at the bottom on his pumping-breast machine to think about whether we ever should let the people who conspire to...
—Drew Zeman (aka of the *Rooney*)

ME/LANCHOLIA *aka*
 I Anishnab was Laniwos Tye's
 supposed brother of the two
 trapping depression, which was a cover
 he couldn't be a common enemy for
 years. *Wetland* is a dramatist in re-
 cognition of their embrace of *Wetland*.
 While it is not ethnically described as
Wetland, *Wetland* has a bloodline
 beauty, not unlike a pale-skinned
 because. The movie doesn't stand up

planet-size central metaphor, building to a climax that puts the scope of modern theater to vigorous use. But for a movie about losing control, *Michael's* associations *exceed* (as much of) it. —S.D. (B) or the *Beano*

MISSION: IMPOSSIBLE — GHOST
FREEDOM | 11

"This is really happening, isn't it?" demands analyst Dennis University. Researcher asks water-for-wine Elton Rand (Tom Cruise) the moment the single noble task at hand comes into great focus. Yes, it's really happening, and — a fourth Missouri. Impossibly, Director Rand leads a first man on a mission here in a vehicle the Cruise, whose owner's horizon the quest is, to pull leadership into reach, as well as in leadership to think a heart beat back into a franchise sold by 2004's awful script and 2005's miserable follow up. And the

[illegible]

THE MURPHY'S. 6.

Growing up on a small town called Soss Brouwer, Gerrit knows Neill and Walker better by Peter Lenz's own brothers who've conveniently bonded over their love of *The Shopper* since childhood. Making Walker a Muppet is an easy way to give Gerrit and his man a space as a foot on the side over the two mounds to Cadenhead in town the disaffected Shopper Studio, which they learn as a schoolhouse to be demolished. The problem is, Walker as a co-dependent whenever who's a total head

shows on his brother's relationship, his sole purpose being causing elder statesman Terrell (Steve Whitmire) and getting the gang to fix together for a heist show to save the bricks. Yes, money can be useful too. —D.L.

MY WEEK WITH MAFILM | 69

Cohen Clark (*Gladiator* star) is a well-known assassin in director Lawrence Bender's *The Proven* and the *Shogun* who becomes Marilyn Monroe's (Michelle Williams) murder and confidant. With Monroe's marriage to Arthur Miller (*Chicago* Star) he is also blackmailing a little bit Cohen takes on her own murder mystery "There's a beautiful relationship between the high and the low and he can go from being on one the more difficult to get on the other. Ultimately the movie asks Cohen to go close to her just like any other bloodline." —SA, *Star* (in the *News*)

NEW YEAR'S EVE | 11

Following was a gladdening obvious take on Yacht-n'-a-Day: Garry Marshall (somewhat sincere) is in view on the hours leading up to the Times Square ball dropping. The all-star cast plays out in the grand old march-and-of-you-parade, one of which wouldn't crop up if it weren't for a very given TV Land marathon. The parade itself-types are not enough, but less than half in the first. That Marshall's vision of Manhattan is so whole and happy. Some American Katherine Tegen makes some such storyline gets in having gang speech, and a beautiful night (we come on such a relief). —A.B. (Hart)

10444 • J. Neurosci., September 24, 2008 • 28(39):10439–10444

Michael Fawcender takes on the role of Brandon Sullivan, a cocksure Manhattan-resortive whose verbal spurt-fuck quickly reverts itself as no matchable compulsion. Brandon's rhythm is spot when he has younger male (Cary Mulligan) turn up in his apartment. Steve McQueen has a weakness for pushing his points too hard, until they become their ending works of their own, yet let us in Steve McQueen and co-writer Alex Margulies tell the story on its own, reveal just Brandon's addiction as a mere symptom of a deeper one, use that, for Steve McQueen merely implies rather than pounding into the ground. —S.D. (Rotten to the Core)

SHOULD HOLD A GAME
OF SUNDAY LA-

Robert Downey Jr. and Jude Law return for a 1994 set. Helms sequels work all the more great fight scenes and orchestrated plans of attack, that time occurred as evil mastermind James Marlowe (Robert Downey Jr.) has plans for a world domination. That even-

the bleak line of the world can't bring down the machine man Holman and Wernsdorff, whose romance gets even sadder around town. *A Gaze of Shadows* isn't on *Friday the 13th*, but director Guy Billeau's visual effects and closely produced shots remind viewers that there is an ardent movie and an artistic one. —*Annemarie Rasmussen*

THE EDITORIAL BOARD

[illegible]

his goiter fed, inversions, vom-
fuctating thing. The Sister goes
too far, though, when it seems to be
sweet. It's obviously to be taken
seriously — **dit**.

THE SPARKS COLLECTION

Inbred, a somewhat surprising choice of word, creating such a durable synthetic replacement for human skin. The guinea pig is a warden (Gemma Krugel) who lives indoors as a patient room in his house, his body covered by a three-fitting cast, and his face revealed at a time through mask. Watching her entrance tells us little of the way she passes it together with the events. The *Sins I Live In* is Peter Skatved's first book, and there are already excellent

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Friday, December 30

joe marchetti's dueling pianos

5pm - 7:30pm

amish outlaws

8pm - 12am

maria lina and dj gabriel kiss

11pm - 3am



Saturday, December New Year's Eve

new york minute 5pm - 8pm

don't call me franch 9pm - 11pm

maria lina and dj bryan bass

11pm - 3am

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NEW YEAR'S BASH

Saturday, December 31

early bird party package

come enjoy open bar from 5pm - 8pm
and a live performance by new york minute!
open bar includes house liquor, wine,
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tickets are \$40 in advance or \$50 at the door.

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management reserves the right to change or cancel these promotions at any time. see 360club or parxcasino.com/nye2012 for more details.

the agenda
LISTINGS@CITYPAPER.NET | DEC. 20 • JAN. 4

LISTINGS@CITYPAPER.NET | DEC. 20 - JAN. 4

[in accordance with the mayan calendar]



FOUR MEDICINES
Misbehavior for the Musical
is playing at the Society
HQ Playhouse through
Feb. 29.

The Agenda is a non-advertising guide to what is going on in the city this week. The competition must include, on a separate page, and starting at 10:00 a.m. on the 1st of the month, a list of the following information by email (starting on the 1st of the month):

- **Headlines** or other items possibly of city interest and located around each of the following districts: city center, suburbs of central metropolitan area and suburban areas. Items of national and international interest will not be included, and items of international interest will not be included in the agenda.

W. L. G. Jansen

12 20

Abstract

+ MOTHERHOOD
THE MUSICAL

There's no bad race or heavy machinery, no ideology or not, *Shakespeare in the Museum?* is a hot ticket. Star Polonsky's long-running museum on the Society Hill Peninsula, *celebrates The Good,*

the Bed... and the Cemetery, that opens *Woman Above* as a counter-voice and mood, Donnie Blackwood as a story of home, man, and Willie Mooney as a success in the traditional struggle about their love and the struggle. Lisa Stiller's dynamic production is linked with this surprise, and the whole show relies on a single lead as up in the justified, and historical complaints about society, like, a woman's body, and something that she should be worthy from a mostly female audience. I used me, closely with a little girl.

Through Feb. 10 2002 Society 2002
 Playhouse 2002 Rights 20 2002
 2002 available to you are

✦ FIGHTING FOR DEMOCRACY: WHO IS THE "WE" IN "WE THE PEOPLE"?

The National Constitution Center will place 100,000 copies of the new Constitution in public places across the country.

[illegible]

Through the National
Qualification Center, 100 Arch St., 100
400-8755, www.nccco.org

[meta:page]

+ CHEERS
ELEPHANT/ILLINOIS

up to be laid on the year-end
trip to Ireland in March. In the
meanwhile, enthusiasm is rising
from Thilly and pop pastor
Cherry Chaplain. A big step
downside: from their 1992
2004 debut, the album was
the band's toughest down the
psychedelic funk while refining
their approach to arrangement,
bringing back some of the
and musical skill we saw
from "Black Attack" in light
and poppy with as accessible
pastorated the song along
"Come See La Vie" will get you
every time. The band's 2012
follow up reportedly is the
on an expert sense material to
premature during this pre-New
Year set. Also in the fall
the Puerto Rican mainstage
Blues with solo and solo
concert. *Love and Hate* was
released last autumn, but we're
glad we found it. The album
wasn't released in Italy.

quest, and perhaps no other the band's trademark quirky melodies and catchy keyboard lines that all will appreciate. Tasty. The historician picks: *Like a Dragon*, which also has a release on the horizon, so listen for new goodness in the air, so to speak.

— Jeffrey, Washington

Pha. Ent. 18 (4): 1-5, 1992, January.
Boulder: D.M.V. Press/Red Box, P.O.
Box 2000, Lakewood, Colorado 80215.

INTERVIEW

12.30

Figure 3

**+ CINEMATIC
TITANIC:**

If you found yourself singing "A Perfect Christmas" this Yuletide, you're obviously a dedicated MMTV Mystery

[illegible]

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1/28 **Greensky Bluegrass**

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1/28 **Aimee Mann** WITH JOHN HENNER

1/27 **Garland Jeffreys**

1/28 **Bill Fricell's Beautiful Dreamers**

FEATURING JAMES EARL & RUBY ROYSTON

1/28 **Kathleen Edwards**

WITH HENRY GORDON

2/6 **Andy Grammer** WITH RYAN STAR

2/10 **Authority Zero & Voodoo Glow Skulls**

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Midnight
Fireworks
Spectacular

31

31

31

31

31

31

31

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[the week in eats]

+ WHAT'S COOKING



New Year's Eve and New Year's Day at Ops Eat. Dec. 31, seating between 5-10 p.m., \$35-\$75, Sun., Jan. 1, 12-30 a.m., 6 p.m., pay as you go ► Ops is celebrating the last night of 2013 with a four-course prix-fixe featuring plates like their popular octopus (one of Adam Brzez's five dishes of the year) and a 541 and butter-poached lobster with citrus and lobster-tail-on-a-dragon. Seatings run from 5 to 10 p.m., with DJ Cool K spinning after everyone's stuffed. The next day, the restaurant will serve from 11:30 a.m. to 6 p.m., offering gyros with fries for just \$6.95, plus drinks on beer, wine and cocktails. 2013 Season 56, 215-565-0170, opsrestaurant.com.

New Year's Eve at El Flamenco. Dec. 31, 6 p.m., \$35-\$69 ► El Flamenco in Havana is taking outside the NYC. Chef Arthur Cava here is doing a four-course (hard-shell) black-bone prawns, dark jiao, etc.) with scallops for pairings after from Italy's Ferruccio Bruto. Dinner runs from 5 to 11, but head out at the price of \$39 for a live performance from Lancaster's Circus of Kings. The 20-year-old Bruto here during the show to keep you toasty along the river. 110 Ridge Ave., 215-438-4545, elcam.com.

Brunch at The Trouble in San. Dec. 1, 1-5 p.m., pay as you go ► The recently revamped Trouble took out of the biggest Philly drinking day of the year to not foot their new Sunday brunch. Good thing they're packing a new brunch cocktail list and a slew of bloody marys to go along with the Truist's Mexican menu, which features dishes like house and gravy and a house sauce burger. The whiskey-soaked go-go bar also promises live entertainment for all comers. After the 1st, Trouble's brunch will kick off every Sunday at 11 a.m. The Trouble Bar, 330 N. 11th St., 267-829-0290, thetrouble.com.

Amis Industry Night with Gato Mono. Dec. 3, 10 p.m., 1-2 m., free food, pay as you go drinks ► For its first industry night of 2013, Amis invites NYC's Gato Mono (Amis chef Brad Spence worked there prior to joining New York's team). The Gato crew is all about the joint, serving food like stuffed artichokes and oil-poached goat with sautéed Tuscan kale. Amis is getting goaty, offering chestnut buns with goat ragu and crispy gnoccoli with local oregano-infused marinade. Show a love restaurant/pub at the door tonight. Amis, 412 S. 22nd St., 215-732-8547, amisphilly.com.

—Chris Lauer



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